



Studio 27

Visiting Artists

alcides lanza - Meg Sheppard Duo

Monday, October 6, 2003 at 8:00 pm

Fine Arts Building

Program



Program

<i>Cannibal-Caliban</i> (1975)	Francis Schwartz (b. 1940)
<i>...e será, Cinco piezas para piano</i> (1973-74)	Gerardo Gandini (b. 1936)
<i>I was struggled...!</i> (2002)	Laurie Radford (b. 1958)
<i>piano music 1985</i>	Gitta Steiner (1932-1990)
<i>Mirrors</i> (1978)	Richard Bunker (b. 1942)
<i>ontem</i> (1999-I)	alcides lanza
<i>vôo</i> (1992-I)	(b. 1929)

Compact disc recordings by the artists are on sale at the ticket table.

The performers acknowledge the support of the Canada Council for the Arts.

Program Notes

Francis Schwartz (USA, b. 1940)

Cannibal-Caliban (1975) is an open form composition of the multi-media type. The score calls for one or more voices and instrumentalists. An innovation in *Cannibal-Caliban* is the use of facial gestures as an element that visually continues or ends musical phrases. These are also used as an element of contrast, but always maintaining the sense of a "continuous medium formed both by aural and visual sensations."

Gerardo Gandini (Argentina, b. 1936)

In these five pieces for piano, ***...e sará, Cinco piezas para piano*** (1973-74), Gandini 'visits' and recontextualizes stylistic moments from Jean Philippe Rameau, Johann Sebastian Bach and Girolamo Frescobaldi. The music is delicate and full of lyricism, imaginative and oneiric. Argentinean writer Ricardo Piglia notes "Gandini's pieces for piano bring this image to my mind: an insomniac pianist searching in the night for the remainders of a music he has lost." Additionally, the composer tells us, "...e sará (And it will be) cites Verdi in the part that goes "...let us return to the olden ways 'and it will be' an advancement". The choice of only those two words ("e sará") from the famous citation - 'Ritornamo al antico e sará...' reveals my ambiguous feelings in that regard."

Laurie Radford (Canada, b. 1958)

I was struggled...! (2002)

Creating, writing, composing seems to get more difficult not easier with time and experience, but rather, more demanding of self, of broader perspectives on the art and its practices, of intentions, objectives and expectations. This struggle serves as the dramatic origin for the mini-music drama for voice, piano and electroacoustic music, ***I was struggled!***. One part of the drama unfolds for a vocalist as she confronts the physical performance space, the acoustic space generated by the piano and electroacoustic materials, and her own personal creative space, struggling with lofty aspirations, emotional baggage and the very act of vocalization. A second drama occurs between the piano and the electroacoustic materials, most of which are transformed or extended piano sonorities. The piano engages these familiar sounds, gliding above them, giving way to them, finding an equal footing with them. For a few brief moments, the vocalist and pianist find themselves sharing the same musical space, only to veer off to explore their own private ruminations at the conclusion of the work. ***I was struggled...!*** was written for Meg Sheppard and Alcides Lanza.

Gitta Steiner (USA; b. Prague, 1932; d. NYC, 1990)

Gitta Steiner wrote ***piano music 1985*** during the summer 1985. This very expressionist score, typical of Steiner serious music writing, has some faint traces of jazz idioms. Divided into four pieces, the language is full of pathos, with some dark rhythmic lines of a ritual character, as in the opening and last pieces. The virtuoso writing of the middle sections gives way to an almost impressionistic, quite lyrical last number. These pieces were written for and dedicated to Alcides Lanza.

Richard Bunger (USA, b. 1942)

Richard Bunger, now working as Richard B. Evans, wrote ***Mirrors*** in 1978. In this piece the composer evokes a fantastic world of sound imagery, reflecting on Borge's Fauna and Eiseley's The Snout. The piano writing is agile, with accented ostinatos and

most effective phrasing. The piano part is a tour the force, which is magnified in a multi-dimensional way using tape recording and immediate playback. The recorded piano sound is heard by the audience with a slight delay, and in various configurations exploiting multiple repeats and producing different perceptions of where the sound is located. (a. l.)

alcides lanza (Canada; b. Argentin 1929)

ontem (1999-I) was written for Meg Sheppard and Shawn Mativetsky, with the financial assistance of the Canada Council for the Arts. The tape part was realized by recording readings and interpretations of the poem sung by Meg Sheppard, as well as short improvised sequences with the tabla player, Shawn Mativetsky. These digitized recordings were then processed utilizing an Akai S1000 digital sampler and dedicated software programs on a Macintosh computer system. "*in the beginning was the egg*". **ontem** (yesterday) tells a story of the beginning of our world - two symmetric universes, reflected in a mirror (espelho), then colliding (choque). Humankind is represented by two young men (dois jovens) who are just beginning to experience consciousness - still imperfect and rather hazy. The text is based on excerpts from the book *NO OUVIDO DO TEMPO/NO OLVIDO DO TEMPO* by Brazilian poet-composer Gil Nuno Vaz. The original text in Portuguese has been modified, deconstructed, and reconstructed to create a multilingual - even supralingual - experience. This work is written as a companion piece to lanza's *vôo*, continuing the theme of discovery and exploration. **ontem** is dedicated to Gil Nuno Vaz in grateful appreciation of his artistic generosity in permitting the use of his text.

vôo (1992-I) was commissioned by the Center for the Promotion of Contemporary Music, from the Queen Sofia Art Center (Madrid) to mark the celebration of the 500th anniversary of the first voyage to America by Christopher Columbus. While Spain celebrated this important historical event, many in the Americas deplored and condemned it as resulting in the devastation of the indigenous cultures. This piece seeks to address both sides of this controversy. While celebrating and acknowledging the gift of the "asas da imaginação" which have carried so many explorers to the "great beyond", it also provides a caution to reflect where such explorations may finally take us. Columbus may not have discovered a new world, but this coming together of diverse cultures has certainly produced one.

The text for **vôo** was based on poems which appear in *No Ouvido Do Tempo/ No Olvido Do Tempo*, by the Brazilian poet and composer Gil Nuno Vaz. The original text is in Portuguese, but lanza creates his own by viewing the text in a kaleidoscopic way, making the final version multilingual - with Portuguese, Spanish, Italian, and semantic inventions of his own.

vôo (flight); asas da imaginação (wings of the imagination); columbinas (doves); abrem se (they open); mundo novo (new world); vão (to go); dentro da historia (inside of history); ser anjo (to be an angel); ser reptil (to be a reptile); suspender pelas alturas (suspended from the heights); voar (fly); os pes (the feet); pisam (to step); então (then...); sutis (subtle); volvemos (we return); ciladas (traps); pequenos acasos (small events); inconstantes (instabilities); lanceros (soldiers); cruces (crosses); plata (silver or money); oro (gold); que van (they go); desviando (detour); la linha leviana (the gentler road); estradas (roads)

The **Duo Sheppard/lanza**, comprised of actress-singer Meg Sheppard and pianist/composer alcides lanza, has been presenting concerts of contemporary music for many years. Programming works for interactive electronics, they have played at major festivals in Europe, South America, the USA and Canada. Presenting concerts featuring Music from the Americas is of particular interest to them. Their extensive experience in working with electronics—both live and pre-recorded, plus works involving computers, visuals and music theatre—all make for concerts which are both innovative and exciting. Many composers have written works utilizing their unique talents.

alcides lanza was born in Rosario, Argentina in 1929. He moved to New York in 1965, having received a Guggenheim Foundation fellowship, and lived there from 1965 until 1971 where he worked at the Columbia-Princeton Electronic Music Center. In 1971 he was appointed professor of composition at the Faculty of Music, McGill University. Since 1974 he has been the director of the Electronic Music Studio at McGill. lanza continues to have a very active international career as a pianist and conductor specializing in the avant-garde repertoire. His programs reflect his particular interest in the music of the three Americas. Lanza has performed Piano Marathons at Pollack Hall in Montreal, in 1987 and 1992. This last featured lanza performing for five hours—non-stop—and included forty-eight different pieces for piano, electronics and film. alcides lanza has performed innumerable radio and television concerts, produced several LP and CD recordings, and has organized contemporary music forums and events.

Meg Sheppard has long been active in presenting contemporary music-theatre pieces. She has performed in music festivals in Canada, the USA, Europe and South America. Her background in theatre has resulted in a specialization in the area of theatre music for voice and electronics. Her work reflects a desire to search for eloquence and expressiveness through the use of diverse media, and in collaboration with alcides lanza, she has developed many vocal techniques for this genre.

Upcoming Events

October

6 Monday, 8:00 pm

An Evening of Big Band Jazz

**Grant McEwan College and
University of Alberta Jazz Bands**

Ray Baril and Ken Klause, Directors

Featuring the works of jazz greats such as
Count Basie, Oliver Nelson, Charles
Mingus, Bob Mintzer, Woody Herman
and more.

6 Monday, 8:00 pm

New Music Series
with Visiting Artists

lanza - Sheppard Duo

Voice, piano and electronics
Studio 27, Fine Arts Building

9 Thursday, 5:00-6:30 pm

Piano Masterclass

Visiting Artist **Angela Hewitt**

Free admission

10 Friday, 8:00 pm

**The University of Alberta
Madrigal Singers and Kokopelli**

will present a joint concert
featuring excerpts from
Vaughn Williams *Mass in G*
West End Christian Reformed Church
For tickets and other information
call 492-5306

15 Wednesday, 8:00 pm

**University of Alberta
Symphonic Wind Ensemble
William H Street, Director**

Grainger, Hindemith, Nelson, Prokofiev
and Ticheli

17 Friday, 8:00 pm

Music at Convocation Hall

Ménage à Trio

Stéphane Lemelin, piano

Martin Riseley, violin

Tanya Prochazka, cello

Bedřich Smetana

Trio in G Minor, Op 15

Vítězslav Novák

Trio quasi una Ballata, Op 27

Antonín Dvořák

Trio in E Minor, Op 90 (Dumky)

Admission: \$10/student/senior, \$15/adult

18 Saturday, 4:00 pm

String Quartet Masterclass

with Visiting Artists

Penderecki Quartet

Studio 27, Fine Arts Building

General admission: \$15

26 Sunday, 8:00 pm

Faculty & Friends

Malcolm Forsyth, Conductor

Alvin Lowrey, trumpet

Russell Whitehead, trumpet

Dean McNeil, trumpet

Nancy McBride, trumpet

Gerry Onciul, horn

John McPherson, trombone

Kathryn Macintosh, trombone

Ryan Purchase, trombone

Chris Taylor, bass trombone

Scott Whetham, tuba

Malcolm Arnold

Symphony for Brass, Op. 123

Einojuhani Rautavaara.

Playgrounds for Angels and other works

Admission: \$10/student/senior, \$15/adult



Please donate to Campus Food Bank

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice.

Please call 492-0601 to confirm concerts (after office hours a recorded
message will inform you of any changes to our schedule).